

# BEAUTIFUL ART TREASURES OF J. HAMPDEN ROBB



REMARKABLE  
16<sup>TH</sup> CENTURY  
ANATOLIAN ANIMAL  
RUG.

has a characteristic high horizon, so that almost the entire composition is filled with groups of figures, ranged one above the other, depicting a series of incidents in the Passion and Triumph of the Redeemer. The whole is resplendent with the beautiful tones of rose, used so freely in the draperies, and glows with the yellows, introduced into the embroidery with which the fabrics are enriched, while masses of the fine old blue tone, relieved with white, and their balance of coolness and vigor to the magnificence of the color scheme. The story begins in the upper left corner, where appears two figures, possibly of doctors of the Church, wreathed with scrolls that bear inscriptions in monkish Latin. This has in some cases been maltreated by the weaver or restorer. For example, the left hand inscription reads unintelligibly "Asoiet Deu suum," after which follows "Quem Crucif. luvl," which is not Latin, but seems to mean "Whom crucifixion was crucified." The second is better: "D(P)assus sub Pilate Crucif. (tus) mor (tus) et Sepultus" ("suffered under Pilate, was crucified, dead and buried"). Beneath this scene appears Pilate standing before two chairs as he washes his hands in a basin held by an attendant. Still lower on the left a soldier with clenched fist is about to strike the Saviour as He bends beneath the weight of the cross on the way to Calvary. Over the top of the cross show heads of Sadducees and a high priest, while at the right of the Saviour a rope round His waist is being pulled by a woman who is arrayed

in a sumptuous overskirt of cloth of gold lined with ermine. She is inscribed "Invidia," and behind her appear two women whom inscriptions identify as "Humilitas" and "Caritas." Proceeding to the top of the centre one discovers the Saviour on the cross, and a man in the act of piercing the sacred side with a spear, while a row of soldiers stand behind him, one of them carrying a bunch of hyssop. On the right of the cross are grouped a man and three women, all in blue, while the Virgin, sustained by St. John, kneels in front, distinguished by a robe of crimson and gold brocade overlaid with a blue mantle. Below this group is depicted the scene of the burial. The holy women stand beside the dead body, while a man with a blue headdress supports his head, and Joseph of Arimathea appears at the feet. In the right upper corner commences the Triumph of the Saviour. The scene represents the text of I. Peter, iii. 19. The Saviour, holding a crossed staff, like the Baptists, is preaching to the "spirits in prison," and a heavy door, wrenched from its hinges, proclaims that the gates of hell cannot prevail against Him. Lower down the Saviour has entered into His Rest and sits enthroned in the company of the faithful, among whom David can be distinguished by an ermine tippet and Moses by the Tables of the Law. And kneeling at the Saviour's side is a young man in a cape, probably representing the proto-martyr St. Stephen. Finally, in the lower right corner appears

an old man garbed in blue, who holds a scroll inscribed: "O mors, Ero Mors Tua Ozias." It is the prophet Hosea, who foretold (chapter xiii. 14) "O death, I will be thy death," or, as the English translation has it, "thy plagues." The border of deep blue sprinkled with flowers, while of the same period as the panel, appears to have been of a later addition, since it is not woven as a whole but seemed at the corners without reference to the design. Inserted in the lower centre is a heraldic shield bearing successive horizontal rows of triangles and surrounded by a mitre.

There is a remarkable sixteenth century Anatolian animal rug (length, 13 feet 5 inches; width, 6 feet 7 inches). The red field is completely covered with a decoration of various animals drawn in archaic style, trees in blossom, and with birds perched on their branches, the small henna and other floral patterns. The whole design is woven in brilliant tones of turquoise blue, yellow, green, brown, ivory white and dark blue. It is surrounded by a border of dark blue with entwining vines in green, red and ivory white, and edged with narrow bands of light green.

An extraordinary silk carpet is the exceedingly rare and fine sixteenth century Persian weave, length 17 feet 3 inches, width 10 feet, about 700 hand tied knots (Persian) to the square inch. The field, of dark blue, is completely covered with a beautiful design of pattern of floral clusters, with entwining tendrils and alternating in design. The designs represent the henna and other small native flowers and are woven in tones of ruby red, yellow, green and ivory white. It is framed with a wide border of ruby red, which is embellished with an exquisitely executed floral pattern to harmonize with the predominating design, and two narrow guard bands covered with delicate floral scrolls.

An antique Italian coffered ceiling is painted with arabesques and picture panels length 14 feet, width 12 feet 4 inches. The geometrical design of this fine old ceiling is disposed around the central feature of an elongated octagon. The latter is composed of alternate short and long sides and deeply sunk in a frame of beamwork. Adjoining the four short sides of this octagon are six panels, in the form of a Greek cross, similarly coffered. Every cross is connected with the one on each side of it by beams that proceed from the lower corners of the arms and feet, thus enclosing four hexagons. These in conjunction with the crosses compose a large octagon whose sides parallel those of the central panel. Finally the four corners of the ceiling are occupied by coffered octagons which contain picture subjects, the remaining panels being decorated with arabesques.

The design of the crosses is uniform, the four extremities being embellished with human grotesques, from which leaf scrolls issue. These spread the open spaces with a dainty lacework of tendrils and volutes, painted with exquisite delicacy in tones of black, vermilion and cream, upon a ground that once may have been white, but now has reached a silvery patina, through which shows the pearly gray of the woodwork. The main scrollwork encloses a central cartouche which bears the traces of vermilion. The connecting saxagonal panels reveal a silvery white ground, upon which are black and red arabesques, wrought, like the ones already described, with exceeding refinement. So, also, is the spiral repeat, which forms a border to the four pictorial panels. Meanwhile the central octagon contains a cartouche framed with gilded strap ornament and festoons of balls. Within this, again framed with gilded balls, is an oval panel, on the background of which a swan and a six-pointed star, both gilded, appear in curved relief. The subject of one of the panels is the famous contest for superiority in music

## PEACE AND PLENTY BY PETER PAUL RUBENS AND FRANZ SNYDER

A remarkable collection of rare Persian rugs, wonderful tapestries, paintings, antique furniture, old porcelains, important marbles, table china, glass, draperies, embroideries, library treasures, books dealing with the drama are announced for sale by the American Art Association. The collection in question is that made by the late J. Hampden Robb and is authorized by Stephen H. Ill and George Blagden, executors. The sales take place in the grand hall-room of the Plaza on the afternoon and evening of Friday, April 26, and earlier sales at the American Art Galleries on the afternoons of Wednesday and Thursday, April 24 and 25. Thomas E. Kirby will preside at all the functions, the sales to be unrestricted. On Friday, Saturday, Monday and Tuesday, April 19, 20, 22 and 23, prospective purchasers or others desiring to view the costly contents of the Robb mansion, Park avenue, corner of Thirty-fifth street, will be admitted by card only. It is hardly necessary to add that the late Mr. Robb was a connoisseur and bibliophile of wide knowledge and discriminating judgment who during his frequent trips abroad secured many treasures of exceeding rarity which are nowadays seldom seen outside of public museums; this applies especially to the tapestries and rugs, which are numerous and many of them of the same extraordinary quality and rare type as those that once composed the celebrated collection of Henry G. Marquand and Charles T. Yerkes.

The grand tapestries comprise upward of thirty panels, a greater number of fine specimens than has heretofore been found at one time in a public sale. Among the rest is a very important Flemish Gothic tapestry entitled "Passion and Triumph of the Redeemer," a very rare Mille Fleur French Gothic tapestry, a beautiful French fourteenth century panel, a pair of Flemish sixteenth century heraldic tapestries, series of five very fine seventeenth century Gobelin tapestry panels, "L'Enfant de France," after designs by Coppel; a pair of large and fine seventeenth century Gobelin tapestry panels, Diana and Apollo; fine seventeenth century Beauvais tapestries, Falconers Resting, after design by Watteau de Lille; Blindman's Buff, after Francois de Huet; From Across the Seas and The Stay at Home and The Merchant Traveller, after Veret; a pair of Beauvais tapestry panels, Vulcan and Neptune, after Jean Berain; sixteenth century Flemish tapestries, An Allegory, Swans Surprised by Lynxes, Rustic Gallantry, Medusa and a heraldic panel. Also beautiful seventeenth century Italian tapestry, The Grooming of Pegasus, after Petrus Durantrius, and seventeenth century Gobelin tapestry panels, Ceres and Artemisia.

The exceedingly rare rugs include a sixteenth century Persian specimen of the type known as an animal or hunting rug; three rare and beautiful sixteenth century Isphahan rugs, one of Rose du Barry field, a large and exceedingly fine sixteenth century silk rug of the same rare quality as a smaller specimen sold at the Marquand sale; an exceedingly rare sixteenth century Anatolian animal rug, several beautiful Indian rugs and carpets, nineteenth century reproductions of Isphahan weaves, now very scarce, and a fine antique Ghiorides prayer rug; also numerous unusual Persian rugs and carpets of the eighteenth and nineteenth centuries.

The paintings are mostly by old masters and include a very important example from the atelier of Peter Paul Rubens entitled "Peace and Plenty," the combined work of Rubens and Frans Snyders, the still life by the latter.

It is magnificently decorative in design and at one time was the property of Charles I., and was sold by an act of Parliament. Van Dyck is represented by the portrait of a lady and the portrait of a gentleman, The Greuze, of melting quality, is the portrait of his daughter, Vigée le Brun, at her canvas, easel and brushes in hand. The head of a Spanish lady is by Emmanuel

Leutze and depicts a lady wearing a veil. It might be signed, because of its air of fashionable distinction, by Winterhalter. The lady who sat for Leutze became dissatisfied and he painted the veil over the head and face so as not to be outdone in disdain. Le Brun, Angelica Kauffman, Baron Gros, Joseph Vernet, Riesener, Van Polenberg, Narmyth, De Marne, Cuypp (an attribution), Walker Gay and others make up the rest. There are also several fine blacks and whites, engravings, etchings, and water colors.

No need now to expatiate upon the merits of the porcelains and antique furniture, except to call attention to the pair of splendid monumental Medici vases of porphyry, 3 feet 1 inch in height, in diameter 2 feet 6 inches, the pedestals of Cipollini marble being 3 feet high and 26 inches square. These vases were brought to America by Joseph Bonaparte, to whom they were given by the King of Sweden. When Count Bonaparte's mansion at Bordentown was sold in 1845 Mr. Robb's father bought the pair of vases. There is also a pair of beautiful old Hague plates from the same collection. Underneath the foot is a Dresden mark, said to have been placed there at the time of production because Dresden productions were then commanding a higher price than those of The Hague. These plates have deep sunken centres and scalloped borders. They are of soft paste, coated with a cream white glaze of even quality and artistically decorated. In the centre of one painted in naturalistic colors are geese and chicken, and a landscape background; in the centre of the other a hawk, crane and landscape. On the borders of both are reverse panels of floral bouquets painted in cobalt blue and surrounded with gilded rocaille framing.

There is a seventeenth century royal Gobelin tapestry panel entitled "Artemisia" (height, 31 inches; width, 31 inches). The Queen of Caria is represented weeping for her husband, Mausolus, in whose memory she built the famous Mausoleum at Halicarnassus. The jar containing his ashes stands beside a pearl necklace on a table, which is covered with a tapestry arabesque in blue and crimson flowers and scrolls upon a golden ground. The lady's figure appears at the left in profile, inclining toward the vase, as she raises to her face the folds of her azure blue mantle. The latter, fastened with a circular jewel on the shoulder, is open at the side, revealing a white robe. Its full sleeve is clasped by a golden circlet, studded with one blue stone and two crimson ones. The lady's pale blond hair, confined upon the crown with a blue band, embellished with a bunch of pearls, descends to her back in a braid, over which floats a white transparent veil. The background consists of a dull crimson dossal and lambrequin. The panel is set in an antique gilt frame. An extraordinary sixteenth century Persian is the animal rug (length, 7 feet 4 inches; width, 5 feet 3 inches, about 480 hand tied Persian knots to the square inch, the weft is of silk and the warp of the finest wool). It is of the rare type known as the "Animal" or "Hunting" carpet. The pile, which is closely woven, is of a silky velvet texture; on a field of ruby red is imposed an elaborate embellishment of figures of various animals, lions, tigers, leopards, deer, wild boar and other beasts, some in combat, numerous birds, various trees, many of them in blossom; two garden fish pools, the sacred lotus and other flowers, and the conventional cloud forms, all wonderfully produced in the yellow of the topaz, jade green, sapphire blue, turquoise blue, ivory white, salmon pink and orange yellow. A wide border of sapphire blue is covered with the flowers of the sacred lotus, leafy scrolls and birds, which are woven in colors to harmonize with the dominating embellishment. This border is framed with a narrow stripe of orange yellow and an outer or guard band of ivory white, which is panelled with ruby red and con-

ventional patterns. Framed under glass. There is an exceedingly rare and fine French Gothic Millefleurs tapestry (height, 11 feet; width, 9 feet 5 inches). This beautiful fifteenth century example of Millefleurs tapestry presents a dull deep blue ground, closely covered with flowering plants, the labyrinth of forms and lines being accented in spots by the frequent introduction of white rabbits and dogs. The age of the piece is attested by the limited range of color scheme, which includes white and pale tones of rose, blue and green, and also by the Gothic character of the flowers and leaves, which terminate in curls. Near the top is a rabbit sitting with pricked ears, while lower down a rabbit, as a dog approaches, disappears into a hole that is suggested by an arc of radial lines. Still lower, toward the right, a terrier is biting a rabbit that lies prostrate beneath its feet. Meanwhile other forms of dogs and rabbits are sprinkled over the part below, and at the base appear three rabbits and a dog that sits up with no desire to hunt. The animals are rendered in white, with shading of drabish buff, and are drawn with good action. The simplicity of the border is also characteristic of the early period of the whole design, being composed of a narrow strip, studded with blue jewels, which is succeeded by a broader band, subdivided into rectangular spaces, cream and faint pink gold in hue bearing a variety of formal devices.

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## SEVENTEENTH CENTURY ROYAL GOBELIN TAPESTRY PANEL

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IMPORTANT 15<sup>TH</sup> CENTURY FLEMISH GOthic TAPESTRY  
TRIUMPH OF THE REDEEMER

AN EXTRAORDINARY 16<sup>TH</sup> CENTURY  
PERSIAN ANIMAL RUG.



RARE AND FINE FRENCH  
GOthic MILLEFLEURS  
TAPESTRY.

between the satyr Marsyas and Apollo. The god is shown on the right of a rocky landscape, seated on a cushion, the left leg crossed over the knee of the right, the head bending over his lyre as he tenderly touches the strings, his nude body being expressive of youth, grace and feeling. Marsyas, on the other hand, as he crosses his goat legs in an attitude angular and constrained, while his face, surmounted by horns and pointed ears, is old and screwed into an expression of impatient desperation. However, a single article can only skim the surface of this extraordinary collection of J. Hampden Robb. A complete description of its manifold treasures would demand volumes. For the present the above must suffice.

this show a very interesting one. Leo Mielziner has finished an excellently characterized portrait of Congressman Sulzer. Lovers of early French art will find much to admire at the Ehrich Galleries, where are pictures by Chardin, Drouais, Greuze, Vigée-Lebrun, Rigaud—a magisterial specimen of this painter's rhetorical manner—Mignard, Tocque, Van Loo, Vestier and David. The head of a young girl by Greuze is charming. The unique Hokusai is worthily represented at the Berlin Photographic Gallery by thirty-eight paintings and drawings from the collection of the late Prince Lichner. In the ferment of modern art a visit to these masterpieces in miniature by young students would not be amiss. The rarest but none the less enjoyable art of Leon Bado is on view at the Egon Galleries. There are also paintings and drawings by H. J. Heller.

## ART NOTES

It is not without reason that this age of ours has been called one of vulgarism triumphant. And of all the vulgarities there is none more appalling than the mixture of art and cash. To muddle two intellectual substances is bad enough, but art and money have nothing in common; nevertheless for the general public an old master or a new is valued in terms of money. To state that certain canvases of Reynolds or a Velasquez or a Turner were beautiful because of their consummate art would mean little to a class of people whose opinion in matters of art is valueless. But hoist a big headline, "Newly Discovered Velasquez sells for a Billion," and there is a clucking of tongues and a smacking of lips, a slight shudder of satisfaction. Ah! what a great painter that Mr. V. must be, is the common verdict.

As if a picture is like a diamond, a hog,